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ABSTRACT
The materials presented in this teaching guide for Negro literature, prepared under an ESEA Title 3 grant, were collected for inclusion into the traditional English curriculum "to enable students to regard the works of Negro writers as a sharing of diversified human experiences." Sample units on the novel, slave narration, short story, poetry, drama, essay, biography, and argumentation and debate illustrate how literature of the Negro may be used in planning lessons. One or more literary works are reviewed in each unit which also lists questions and activities for class discussion. Following each unit are short bibliographies that suggest alternatives to the units presented. (LH)

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NEGLECTED LITERATURE

An Experimental Curriculum Resource Bulletin for Secondary Schools

Department of English

and

The District of Columbia Educational Resources Center

Public Schools of the District of Columbia

Washington, D.C.

TE 001 546

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NOTES TO THE TEACHER

There are a few important points of which the teacher should be aware as he begins to use this addendum. First, this material is an addendum to the general English curriculum and is not meant to supplant the classical literature regularly studied. Further, even though it is referred to as Negro literature, the material should be approached as literature which follows the exacting artistic standards of all good writings and should, therefore, be subject to these standards.

Secondly, following each unit there are short bibliographic lists which, by no means, span the range of Negro literature. These bibliographies represent suggested alternatives to the units as presented here. For a more complete source, we recommend The Negro In American Literature by Abraham Chapman, Wisconsin Council of Teachers of English, Oshkosh, Wisconsin, 1966.

Finally, all of the materials used in these sample units are available in printed form, and where possible we have indicated the source of availability. In some cases, however, it will be necessary for the teacher to reproduce the material needed. Of course, one cannot be expected to reproduce a novel or other lengthy pieces, but many poems, narratives, articles, and even some short stories lend themselves to easy reproduction.

This committee has made recommendations to the Department of English relative to the purchase of some of the texts and audiovisual materials mentioned in this addendum, and it is hoped that with these materials the teacher's work will be substantially reduced.

With these points in mind, it is also important to recognize the suggestions as initial efforts. Your recommendations and additions are welcomed. It is only through continuous effort and with help from many of you that this addendum can achieve its goals.

ENGLISH CURRICULUM

AREA OF NEGLECTED LITERATURE

Philosophy and Objectives

A new attitude among Negro Americans has evolved in the past decade, insisting that American society recognize them for what they are and for what they have contributed to this nation. This attitude is expressed in their desire to be acknowledged as equal and direct participants in achieving the American dream.

A lack of recognition of minority contributions by the major segment of our society persists in many areas. This includes the public schools which, prior to now, have concentrated in American literature on what is termed "major writers." The major writers have indeed contributed to the bulk of American literature and have greatly influenced American trends and thought. However, these writers have long dominated the curriculum to the extent that Negro writers have been virtually excluded from the learning and teaching experiences.

The major writers have enabled the white student to learn about himself and his heritage and thus relate to his world, his country, and to current trends of thought. The Negro student also learns of a white heritage, but learns little concerning any background of his own to which he can relate. Consequently, Negroes who attend the public schools in America develop no identification with the American main stream, since they justifiably deduce from their instruction that their forebears have not participated in the cultural development of this nation. The white student, in turn, sees no contribution on the part of the Negro.

One cannot deny the literary achievements of Poe, Emerson, Melville, James, and Hemingway. However, in the anthologies, we are also fed the works of Jonathan Edwards, Robert E. Lee, Marquis James, Wallace Stegner, and other lesser known writers. None of these authors belong to what we refer to as minorities, yet their writings are presented in

anthologies distributed nationwide to public school English classrooms - classrooms that contain a great cross-section of American racial and ethnic groups.

It is only logical that students are impressed with the concept that the American Negro is the Big Jim of Huckleberry Finn, or the Little Eva* of Uncle Tom's Cabin. Should the classrooms restrict the concept of any minority to such stereotypes as these? Instead, include a Phyllis Wheatley poem in the section on Colonial Literature. Allow students to compare the tale of John Henry with Pecos Bill or Paul Bunyan. Teach the imagery of Countee Cullen and Arna Bontemps along with that of Carl Sandburg and Robert Frost. Note the achievements of Helen Keller, but also note those of Mary McLeod Bethune. Give as much time to Matthew Henson as to Admiral Richard E. Byrd. Expose the student to novels by such talented Negro writers as Ralph Ellison, John A. Williams, and John Killens. Compare a play by Lorraine Hansberry with one by Paddy Chayefsky.

It is imperative that American literature curriculums be revised to compensate for these errors of omission by viewing the Negro from the standpoint of the major writers and concomitantly viewing the Negro in works created by American Negro authors.

It is our purpose to include the literature of the Negro writer in order to enhance the education of all students in the D. C. Public Schools. Specifically, the minority student can assume a sense of pride in the contributions made by writers of his own racial heritage and relate them to current trends of thought.

This philosophy suggests that Negro writers are to be included in the revised curriculum in order to solidify further racial understanding and brotherhood among today's youth. Emphasis is placed on the Negro writers in view of the following points:

(1) the population of the D. C. Public Schools

(2) the present attitude of black awareness among the Negro students and their desire to learn more about themselves.

*/sic/

The philosophy of this supplement to the American literature curriculum, therefore, is to enable students to regard the works of Negro writers as a sharing of diversified human experiences.

The objectives of this addendum to the present curriculum are:

1. To incorporate the literature of the Negro into the literature of the present courses of study.

2. To inspire an appreciation of all types of literature.

3. To engender respect for and pride in the contributions made by writers of the students' own racial heritage.

4. To establish an awareness of a minority group view toward its total environment

   (a) by making the student aware of the social dynamics involved in the emergence of this literature;

   (b) by enabling the student to visualize similarities and differences in approaches to common problems of society.

5. To promote racial understanding and brotherhood through the study of the literature by and about the Negro.

6. To create a desire to investigate further writings by Negro authors.

The following are sample units that illustrate how the available materials may be utilized in planning. Note that the standard texts for grade levels are indicated and used as a point of reference.

English Curriculum Neglected Literature The Novel

JUBILEE by Margaret Walker

Jubilee is a historical novel of the old South. Its significance to this curriculum lies in its author, a Houghton Mifflin Fellowship Award winner and a Negro, and the novel's plot and characters. Also significant is the concentration upon Negro slaves who eventually are freed from the plantation. Unlike Gone With the Wind, with its emphasis on the effects of the Civil War upon the South in general and a rich plantation family specifically, Jubilee presents an intimate view of slavery and how the Civil War and its aftermath affected a Negro slave girl and her family.

The approach to this novel should be one of critical estimate; that is, consideration of the novel as an art form. Consideration of the book should be made in terms of two major headings: (1) the author's view and purpose and (2) the use of the three major elements of the narrative.

The use of the three major elements of the narrative, plot, character, and setting, should be dealt with according to the ruling or dominant element. The dominant element here is setting, and the teacher should strive to convey the way a particular place and a particular time influence the lives of the people whose existence is bound by them. Next, a person's character traits influence him more so than any outside accident which may befall him. This idea would center on Vyry, the slave girl, about whom the novel is written. The outline for Part I of the novel, which follows this introduction, shows how the teacher can approach the subject of Vyry's character traits. Finally, a discussion of the element of the plot which indicates that certain events lead to certain outcomes will help tie in the story in its entirety. The students may then be able to understand that this is not merely a novel about Negroes, but that it is a literary form which conveys a theme and portrays a character.

JUBILEE

Discussion Outline

I. The slave mind (Antebellum Years)

A. Attitude of slave owners toward their slaves

1. Meant to work
2. Meant to produce more slaves for the plantation or slave market
3. Were not considered humans as were the white people

B. Life on the plantation

1. Establish Vyry's daily routine with students
2. Give an overview of the plantation setup and clarify terms new to students
   a. overseer or driver
   b. guards and patter rollers
   c. slave quarters
   d. social order of slaves (house servants, field hand, etc.)
   e. punishment for slaves

C. Vyry as an example of the slave mind

1. A commodity from birth to be bought or sold
2. A fatherless child
3. A child who is different from the other in the "big house" (Have students point out specific differences)

D. The idea of freedom

1. Randall Ware, the free man
2. Meetings at the Rising Glory Baptist Church (parallel sermons)
3. Lucy's escape
4. Vyry's attempt to escape

Discussion outline on Jubilee (continued)

E. Enrichment activities for Part I

1. Reading of slave narratives from Lay My Burden Down by B. A. Botkin
2. Playing of Negro spirituals to give mood
3. Writing compositions
   a. Life on the plantation (from a master's or slave's point of view)
   b. A letter to an abolitionist asking for assistance in a planned escape (Have students describe slave's conditions)
4. Holding a mock slave auction in class (may be accompanied by Oscar Brown Jr.'s cut "Bid ' em in" on the album Sin and Soul)

II. The decline of slavery (Civil War Years)

A. The death of Marse John foreshadows the disintegration of the Dutton plantation. (Students should identify specifics.)

1. Deaths of John and Kevin
2. Death of Big Missy
3. Miss Lillian's mental decline

B. Discussion of Southern patriotism and loyalty to the "Cause"

1. Use of Bible as justification of slavery
2. Donation of all the Dutton wealth by Big Missy
3. Belief in inferiority of black slaves
4. Resistance to the truth concerning Southern status later in the war

C. Slave reaction toward the war

1. Ignorance of war effort and progress
2. Runaways and Union Army

D. Vyry and her faithfulness to the plantation during war (Have students tell why Vyry remained there.)

Discussion outline on Jubilee (continued)

E. Enrichment activities for Part II

1. Display of Civil War pictures from Central Library picture file (note specifically, the Negro slaves in the Union Army)
2. Reports on Civil War battles mentioned in novel, especially Sherman's march through Georgia
3. Composition topics
   a. Student reaction to the behavior of Union soldiers at the Dutton plantation
   b. Vyry's sympathy for Miss Lillian (after Vyry was freed)

III. The paradox of freedom (Reconstruction)

A. Compare the ideas of freedom held by the slaves in bondage and freedom as they later experienced it.
B. Tell what threats the newly freed Negroes pose to the poor whites.
C. List the evidences of Reconstruction surrounding Vyry.
D. Describe instances of discrimination and intimidation directed toward the newly freed Negroes.
E. Tell what prompted the white families to build Vyry's last home. Why had the building of the home been delayed?
F. Explain the real conflict between Innis Brown and young Jim.
G. Ascertain if the attitudes held toward the government by Vyry and Innis are similar to attitudes held by some Negroes of the 1960's.

IV. Enrichment Activities

A. Field trip to see Gone With the Wind
B. Selected dialogues and speeches from the recording of In White America (Columbia Records)

Discussion outline on Jubilee (continued)

C. Reports
   1. The Freedman's Bureau
   2. Evolution and current use of the word "nigger"
   3. Famous Negroes born into slavery
   4. The Ku Klux Klan, yesterday and today

D. Oral or written composition
   Defend or oppose one of the attitudes toward race relations evidenced by Vyry and Randall during their final after-dinner conversation.

The list below does not indicate the entire volume of novels by and about Negroes. This list gives the teacher a basis considered acceptable in public schools for selection of individual assignments and projects.

1.	Baldwin, James	Go Tell It on the Mountain
2.	Bontemps, Arna	Black Thunder
3.	Brooks, Gwendolyn	Maud Martha
4.	Ellison, Ralph	The Invisible Man (Not to be confused with H. G. Well's science fiction novel.)
5.	Himes, Chester	Run, Man, Run
6.	Killens, John O.	And Then We Heard the Thunder or Youngblood
7.	Motley, Willard	Knock on Any Door or Let No Man Write My Epitaph
8.	Parks, Gordon	The Learning Tree and A Choice of Weapons
9.	Wright, Richard	Native Son
10.	Yerby, Frank	The Foxes of Harrow or The Saracen Blade

Alternate List (For below-average readers)

1.	Kata, Elizabeth	A Patch of Blue
2.	Hughes, Langston	The Best of Simple
3.	Sterne, Emma G.	The Long Black Schooner
4.	Sterling, Dorothy	Mary Jane
5.	Shotwell, Louisa	Roosevelt Grady

English Curriculum Neglected Literature Slave Narrative

Introduction: In connection with the teaching of the novel Jubilee by Margaret Walker, the use of original slave narratives is an excellent addendum. From the memories and the lips of former slaves have come the answers which only they could give to questions which Americans, both black and white, still ask: What does it mean to be a slave? What does it mean to be free? How does it feel to be free?

The writing of slave autobiographies goes back to the latter part of the eighteenth century, which produced the narrative of Briton Hammon, John Marrant, and Gustavus Vassa. During the antislavery movement, fugitive slaves not only joined the struggle for freedom but also supplied it with an effective weapon in the form of narratives of their "Uncommon Sufferings and Surprising Deliverence." Slavery itself, as experienced and reported by the slave, was the best argument against slavery. This autobiographical propaganda, a kind of nonviolent slave revolt, represents the first attempts of American Negroes to write their own history and to register through their literature opinions of self and social protest.

Both during and since slavery times, the experiences of ex-slaves have been used and recorded in several different ways. First, and perhaps best of all, is the method of taking down the informant's own words as soon as he speaks or as soon as it is convenient. In our own day, slave narratives and interviews have continued to be used in one or another of these two main fashions: for serious historical chronicling or for sociological documentation.

In teaching these narratives, the teacher must keep in mind that the informant himself is often guilty of flattery and exaggeration, of telling only what he wants to tell, or of telling what he thinks the interviewer wants to hear. The whole complex of Negro adjustment, including personal loyalties and white controls (past and present), and the ex-slave's status in his community affect his attitude and expression, particularly on the questions of slavery and freedom. Thus, the ex-slave on relief is likely to be more bitter about the present than about the past. In other cases, as when the narrator may

belong to an ex-slave association or may even have found it profitable to be an object of curiosity or awe, he obviously enjoys the role he is playing.

Finally, the narratives display considerable variation in style and treatment: from fragmentary accounts to full, well-rounded recitals; from correct to colloquial English; from modified to extreme dialect; from rambling garrulousness to clear-cut reconstruction of the past; from mere generalization to rich circumstantial detail; from stilted, self-consciousness to complete naturalness and spontaneity; from sheer triteness to highly imaginative and dramatic realism. With this in mind, the teacher can make use of these narratives with excellent results.

Text: B. A. Botkin, Lay My Burden Down: A Folk History of Slavery. Chicago: University of Chicago Press, 1965. Paper.

"Everything I tells you am the truth, but they's plenty I can't tell you."[1]

GONE TO THE WOODS

"If a nigger ever run off the place and come back, Master'd say, "If you'll be a good nigger, I'll not whip you this time. But you couldn't 'lieve that. A nigger run off and stayed in the woods six month. When he come back, he's hairy as a cow, 'cause he lived in a cave and come out at night and pilfer round. They put the dogs on him but couldn't cotch him. Finally he come home, and Master say he won't whip him, and Tom was crazy 'nough to 'lieve it. Master say to the cook, "Fix Tom a big dinner," and while Tom's eating, Master stand in the door with a whip and say, "Tom, I's change my mind; you have no business running off, and I's gwine take you out just like you come into the world."

Master gits a bottle of whiskey and a box cigars and have Tom tied up in the yard. He takes a chair and say to the driver, "Boy, take him down, 250 licks this time. Then he'd count the licks. When they's 150 licks, it didn't look like they is any place left to hit, but Master say, "Finish him up." Then he and the driver sot down, smoke cigars and drink whiskey, and Master tell Tom how he must mind the Master. Then he lock Tom up in a log house, and Master tell all the niggers if they give him anything to eat he'll skin 'em alive. The old folks slips bread and meat. When he gits out, he's gone to the woods 'gain. They's plenty niggers what stayed in the woods till surrender."[2]

This documented account was told by Jordon Smith, 86, who was a slave in Georgia and Anderson County, Texas.

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[1]B. A. Botkin. Lay My Burden Down. Chicago: University of Chicago Press, 1965. p.ix

[2]Ibid., p. 178.

Slave Narratives (continued)

QUESTIONS. . . .

1. Do you believe this narrative?

2. What is your impression of the slave master? Was he just in his punishment, considering the times of slavery?

3. What characteristics did Tom possess?

4. Why did the older slaves come to his assistance rather than the younger slaves? In the black revolution of today the youth are taking the lead. Why is this not so in the narrative?

5. Compare this narrative with any incidents which appear in Margaret Walker's Jubilee.

ACTIVITIES. . . .

1. Consult grandparents and great-grandparents for any slave accounts which may have been handed down in your family.

2. Write a composition on the topic: The Slave Narrative: The First of Black Literature.

English Curriculum - Neglected Literature - The Short Story

An Introductory Unit On Prejudice

"The Strangers That Came To Town" by William Bruckner in Adventures for Readers II, Harcourt Brace and World, 1963. "One Friday Morning" by Langston Hughes, American Negro Short Stories, Hill and Wang, 1966.

This "mini-unit" (which can be greatly expanded) is designed for junior high school students. Its goal is to introduce students to some overt and covert facets of prejudice through their study of a television play that is included in one of the widely used anthologies. This play may be supplemented by a short story from the works of a famous Negro author. Because the play is adequately presented in the anthology and accompanying teacher's manual, the stress here will be upon a short story which does not appear in the anthology.

Briefly, "One Friday Morning" concerns a Negro teenager who is informed by her principal that she has won a scholarship to a local art school for her outstanding painting. On the morning that the award is to be presented, the student is told that she will not receive it because she is a Negro. There is no real resolution of the problem that ordinarily leaves the young reader happy at the story's conclusion. Rather, the student reader is left with the problem and is expected to reach a philosophical resolve just as the heroine did in the story. This contrasts sharply with the ending of the "The Strangers That Came to Town" and should, therefore, be an important point of discussion.

INTRODUCTION

A good introduction to this unit is to allow the students an open but teacher-controlled discussion about prejudice. If the students do not have a personal story concerning an

encounter with what they consider discrimination, most have heard stories from family members or friends that they may wish to share with the class during the introductory discussion. During the discussion, the teacher should strive to make students aware of the different ways in which people cope with prejudice. He should have the students determine which approaches are meaningful and practical.

APPRECIATION OF THE SELECTION

1. What were some of the things that made Nancy Lee comfortable in her school so she didn't feel that she was "just a little colored girl"?

2. Describe Nancy Lee's feelings when she was told about winning the Artist Club scholarship.

3. How did she feel about America and being an American? How did she feel about her African ancestry?

4. Why was Nancy not awarded the scholarship, according to the contents of the letter from the Artist Club? What other implications are in the letter?

5. What are your impressions of Miss O'Shay and Miss Dietrich? Do you believe they are sincere in their efforts to give Nancy Lee a good education?

6. How do you feel about Miss O'Shay's statements concerning making a democracy?

7. Do you admire Nancy Lee's reaction to the events of Friday morning? Would you have reacted in a similar way?

COMPARING THE SELECTIONS

1. Are both the Duvitches and Nancy Lee exposed to some form of prejudice? Is one case worse than the other?

2. Is one of the instances of prejudice more easily recognizable than the other? Which is easier to deal with?

3. How do the endings of the two stories contrast? Is one conclusion more realistic than the other?

ACTIVITIES

1. Composition:

   a. Write a composition that tells what has probably happened to Nancy Lee Johnson ten years after the end of the story.

   b. Write a letter to the Duvitches that explains your feelings about prejudice. You may write the letter as a citizen of their community. End your letter by inviting them to join your family in some social function.

2. Act out portions of "The Strangers That Came to Town," and present a speech by Miss O'Shay to the Board of Education that recommends elimination of the Artist Club Scholarship.

3. Report to the class about other minority groups who have been discriminated against in our country's history.

4. Follow newspaper and magazine articles that deal with prejudice and discrimination.
   (When possible, the teacher should allow discussion of these articles in class.)

5. Read and report to the class about other Langston Hughes short stories and poems. Many of them are short and very easy to read.

English Curriculum - Neglected Literature - The Short Story

"A Summer Tragedy" by Arna Bontemps

American Negro Short Stories edited by John Henrik Clarke, American Century Series, Hill and Wang Publishers, N.Y., N.Y., 1966.

"A Summer Tragedy" is an interesting and well-written short story by a prominent Negro author. Although the protagonists are elderly Negroes, this is the kind of story that young people find appealing because of the emotions and deep thoughts it provokes. The story is modern, and the tragic twist the author presents at the climax is certain to leave the students somewhat limp, but eager to discuss it with someone. This is where the teacher should capitalize on student excitement.

INTRODUCTION

1. Have a discussion of the short story elements including plot, character, theme, point of view, and style. There should also be some discussion of dialect since it is used in the story for realism.

2. Have a student present a brief biographical sketch of the author.

3. Give some background information about share farming, for this is important in understanding the family's problems.

APPRECIATION OF THE STORY

The following questions are samples which may provoke student participation in lively discussions. Of course, with modification, the questions could be used for other learning experiences.

1. Why do you suppose the Pattons are the kind of persons

they are? What clues concerning their background have contributed to making them resort to the plan that they conceived?

2. For the most part, are the Pattons true to life, or are they stereotypes?

3. What was the victory that Jennie experienced as the car passed old Delia's House?

4. How do you account for the rather elaborate preparations made by the old couple in the first several paragraphs of the story?

5. Is the ending of the story in harmony with the portrayal of the characters?

6. What are your throughts about the solution the Pattons reached? Can you suggest some other realistic alternative?

7. Is it fitting that Jeff be married to Jenny? How do they influence one another?

8. Point out ways that the author kept the story interest high. Is there some element that connects Arna Bontemps to O'Henry or Alfred Hitchcock?

9. Has this story prompted you to think about the position of elderly citizens in our society? Point out further implications that might exist for older minority group citizens.

The teacher could make a valid comparison between a short story in the text and "A Summer Tragedy." If, for example, the student read "Of Missing Persons" by Jack Finney in Adventures in American Literature, sample questions such as these might be used:

1. What is it that the characters in both stories are trying to reconcile? Are their approaches similar or different? How?

2. What feeling is experienced by characters of both stories as they attempt to carry out their plans?

The Short Story (continued)

3. Compare the styles and techniques of the authors. Are they both attempting to achieve the same effect?

ACTIVITIES

1. Compositions:

   a. Several questions above could be adapted for composition topics.

   b. A student newspaper article could be written by a student reporter who is assigned to cover the story at the river.

   c. Students might adapt the story to a playlet.

   d. Reports about share farming or about the author, Arna Bontemps, could be submitted.

2. An excellent classroom debate could be staged centering around question number six under "Appreciation of the Story."

3. Some artistic students could illustrate the characters or map the route to the river from the Pattons' house.

SUPPLEMENTARY SHORT STORIES

From American Negro Short Stories edited by John H. Clarke (Hill and Wang, N.Y., N.Y., 1966):

"The Lynching of Jube Benson" by Paul Lawrence Dunbar
A respected doctor reveals the part he played in lynching an innocent Negro for a heinous crime.

"On Being Crazy" by W.E.B. DuBois
A very short discourse is given on the philosophy of social equality.

"The Goophered Grapevine" by Charles W. Chesnutt
This is fanciful folktale about a bewitched grapevine and its curious effects.

"The Boy Who Painted Christ Black" by John Henrik Clarke
This story revolves around its title and tells how the principal of the school lost his job as a result.

"The Homecoming" by Frank Yerby
A Negro veteran's pride and principle cannot be compromised when he returns to a small Southern town after the war.

"The Overcoat" by John P. Davis
Poignant story tells about a boy at his mother's funeral, giving flashbacks of events prior to her death.

"God Bless America" by John O. Killens
Short story concerning a Negro about to go off to war and the instances of "being different" he experiences before boarding ship.

From Something in Common and Other Stories by Langston Hughes (Hill and Wang, N.Y., N.Y., 1963):

"Thank You, Ma'm" is about a boy who attempts to run off with a woman's purse and his subsequent pleasant experiences with the woman.

Supplementary Short Stories (continued)

"Gumption" discusses the ordeals of a Negro father and his son during the depression.

"African Morning" presents the reader with the problems faced by a boy, who is neither black nor white, in his native Africa.

"Trouble with Angels" concerns a Negro actor and his one-man fight against playing to segregated audiences.

Teachers may find other useful short stories in the following books:

Hughes, Langston, Laughing to Keep from Crying, Henry Holt and Co., N. Y., 1952.

Toomer, Jean, Cane, Boni and Liveright, N. Y., 1923.

Wright, Richard, Uncle Tom's Children, Harper and Row, N. Y., 1965.

English Curriculum - Neglected Literature - Poetry

AMERICAN LITERATURE

General Aims:

1. To provide for all students information about the contributions of Negro writers to American literature

2. To develop in students an appreciation for the literature of the Negro

Specific Aims:

1. To incorporate the poetry of the Negro into the literature presented in current anthologies

2. To teach the poetry of the Negro as an art form with purpose and impact

Difficulties to overcome

1. American literature anthologies have been written without including substantial evidences of the volume of poems by Negroes.

2. Students and teachers will have to spend extra time in finding certain assignments.

3. Much of the material by Negro poets must be supplemented, that is, duplicated and distributed.

Poetry (continued)

Audiovisual Aids:

Recordings:

"Weary Blues" - Langston Hughes - Verve Label VSPS-36
"Anthology of Negro Poets," FL9791*
"Sterling Brown and Langston Hughes," FL9790*
"An Anthology of Negro Poetry for Young People," FC7114*
"The Dream Keeper and Other Poems by Langston Hughes," FC7104*

Sources for Poems by Negroes:

1. American Negro Poetry. (edited by Arna Bontemps) Available in paperback at Doubleday Book Store, 1321 E Street, N. W., Washington, D.C. and public library.

2. Cullen, Countee. On These I Stand. Available at public library.

3. Hughes, Langston. The Dream Keeper. Available at public library.

4. _____. The Panther and the Lash. Available at Doubleday Bookstore, 1321 E Street, N.W., Washington, D.C.

5. Jones, Elois H. A Pleasant Encounter and Other Poems. Vantage Press, New York, 1964. Available at public library.

6. New Negro Poets: USA (edited by Langston Hughes). Available at public library.

7. The Complete Poems of Paul Laurence Dunbar. Dodd, Mead & Co., New York. Available in paperback edition at Doubleday Book Store, 1351 E Street, N.W., Washington, D.C.

8. The Poetry of the Negro 1746-1949. (edited by Langston Hughes and Arna Bontemps). Available at the public library.

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* Ordered from Folkways/Scholastic Records, 906 Sylvan Avenue, Englewood Cliffs, New Jersey. There are albums available from the Standard Schedule of Supplies for the District of Columbia Public Schools.

OPENING THE UNIT

Examine with the students the poetry in the anthology. Point out that the major poets are presented here, but that the poetry of the American Negro has been virtually excluded. Note also that "The Creation" by James Weldon Johnson is often presented, but that this poem is not a sufficient representation of the poetry written by the Negro.

Inform the students that the major poets presented will, of course, be taught, and that included in this unit will be Negro poets whose works must necessarily be duplicated.

Write on the blackboard the names of those Negro poets whom you have chosen to be studied.

APPROACHES

If the teacher elects to teach American literature according to types, then a unit on Modern Poetry in the text will enable him to use one of two suggested approaches. One approach is to use the "poet for poet" idea which simply suggests that for each major poet presented in the text, duplicated materials on a Negro poet will be presented alternately. (These materials include the background of the poet as well as his works.)

Examples:

Text	Supplemental Material
Robert Frost	Paul Laurence Dunbar
Vachel Lindsay	Countee Cullen
Stephen Vincent Benet	Langston Hughes
Carl Sanburg	Arna Bontemps
Elinor Wylie	Gwendolyn Brooks
Emily Dickinson	Margaret Walker
Sara Teasdale	Georgia Douglas Johnson

Poetry (continued)

The second approach to literary types is to deal separately with the Negro poet. The materials may be presented before or after the materials already in the text. In either case, the number of poets should be selected according to the teacher's time schedule for the unit. Make sure, however, that equal time is given to each poet. (This applies to both approaches.)

Poetry (continued)

Sample Unit:

American Poetry

Note: Along with your teacher's manual use materials in the text that introduce and define modern poetry. Remember to stress art form for both the Negro and the other major poets.

Major Poet: Robert Frost (selections to be made by teachers)

Negro Poet: Paul Laurence Dunbar

Poem: "Silence"

Sample Questions:

1. What mood is set by Dunbar in this poem?
2. What words can you find that would give sensory impressions to any reader?
3. What is the central thought of this poem?
4. Can you picture/describe other scenes similar to the one painted in this poem that would bring about an exchange in "deepest speech"?

Note: A suggested activity is to have the student try to write a poem about a favorite, quiet spot, real or imagined, wherein he may also communicate with a close friend.

Poetry (continued)

Other poems by Dunbar suggested for class use:

"Dawn"
"When the Old Man Smokes"
"The Right To Die"
"A Sailor's Song"
"To Don"
"A Song"

Dunbar's dialect poems:

"The Rivals"
"A Negro Love Song"
"The Spellin' Bee"
"Protest"
"Little Brown Baby"
"Jealous"

Major Poet: Vachel Lindsay

Negro Poet: Countee Cullen

Poem: "Yet Do I Marvel"

Sample Questions:

1. Cullen has shown two sides of God's nature. What are they?

2. What mood is the poet himself in?
3. Explain the significance in the lines: "Yet do I marvel . . . To make a poet black, and bid him sing."
4. Find the word (s) used to show the mystery and unpredictability Cullen gives to God.
5. Do you sympathize with the poet? Why? Why not?

Other poems by Cullen suggested for class use:

"A Song of Praise"
"Incident"
"Wisdom Cometh with the Years"
"For a Lady I Know"
"More Than a Fool's Song"

More poems by Negro poets:

Langston Hughes

"Militant"
"American Heartbreak"
"Who But the Lord"
"A Dream Deferred"
"Motto"
"Third Degree"
"History"
"Question and Answer"
"Impasse"

Arna Bontemps

"The Day-Breakers"
"Southern Mansion"
"A Note of Humility"

Gwendolyn Brooks

"The Old Marrieds"
"Kitchenette Building"
"Of DeWitt Williams on His Way to Lincoln Cemetery"

Margaret Walker

"For My People"
"Old Molley Means"
"We Have Been Believers"

From the sources already listed, other poems by Negroes may be selected according to the interest of teacher and pupils. Questions concerning the art of poetry, definition, form and content are needed to bring out the full meaning of the poems.

Notes: Protest is the central theme of most Negro poetry. There are poems by Negroes, however, that deal with subjects

other than protest which may be used on nearly all levels, especially the humorous poems.

The teacher may wish to select poems that will coincide with the poems on the recordings available to him.

The teacher may wish to deal exclusively with the Negro poet under certain themes, such as "Protest", "Humor", "Love", "Despair."

The chronological approach may necessitate the use of a source book, for example, The Poetry of the Negro 1746 - 1949. Poems by Negroes may be added according to the period of American literary history being studied.

Example of themes incorporating Negro poets:

"The Colonial Time and The Making of a Nation"

Phyllis Wheatley, Lucy Terry, Jupiter Hammond, George Moses Horton

"The Flowering of the East"

Frances E. W. Harper, George Moses Horton, Armand Lanussa, and Ignace Naw

In grades seven through ten where literary types and use of themes are most frequently employed, material must again be added by the teacher.

A RAISIN IN THE SUN
Lorraine Hansberry

Introduction: Use of introductory materials in the text is suggested.

Play: A Raisin in the Sun - Lorraine Hansberry. Available in paperback at District News Company and Doubleday Book Store, Washington, D. C.

This is the story of a Negro family in southside Chicago. It revolves around the decision of the family to use a sizeable sum of insurance money for improving their status. The conflict occurs when three of the family members assert ideas about how the money should be spent. These conflicts also allow for insights into each family member's personality.

Suggested Procedure:

Read the poem by Langston Hughes, "A Dream Deferred." If required, have students look up the word deferred. Point out after the analysis of the poem what significance there is in the term "a raisin in the sun," and discuss further the ideas around other delayed dreams (specifically, in terms of the play). After the play has been read, refer once more to the introductory poem with such questions as:

1. What dream does the Younger family have?
2. Can you relate "dry up like a raisin in the sun" to the content of the story?
3. How was Walter Lee Younger's dream deferred?

Suggested Questions for Act I

1. Describe the Younger apartment.
2. How soon do you realize that the Younger family is expecting something?

Drama (continued)

3. Are there conflicts within the family? Explain.
4. Who is obviously the head of the Younger household? Give examples to support your answer.
5. Find the dialogue that shows Walter Lee's complaint against the women of his race. Is his complaint about them justified? Why or why not?
6. Discuss the relationship between Walter Lee and his sister Beneatha.
7. The end of the act in a play always has special significance. Why does the author choose to have Mama Younger tell Walter about Ruth's intention to destroy the expected baby?

Suggested Question for Act II

1. What reason can you give for Walter and Beneatha's back to Africa caper?
2. What is your impression of George Murchison? Compare him to Asagai.
3. How does Walter Lee's pre-occupation with the insurance money further affect his relationship with his wife?
4. Is Walter Lee being totally selfish by openly disapproving of his mother's buying the house?
5. Analyze the dialogue between Walter Lee and his mother at the end of Scene I.
6. Can you justify Walter's drinking spree after his realization of how the money will be used?
7. Why would the family joke to Mama Younger about Mr. Linder's visit? Was it a serious implication?
8. How soon do you understand the purpose of Mr. Linder's visit? What clues are given?
9. Do Walter's drinking sprees prompt Mama Younger to hand over the balance of the money to her son?
10. Defend or oppose the following statement:

    Water Lee Younger was not truly ready for the responsibility of handling the family's

insurance money. It was obvious that this desperation to open a business was just that -- desperation. He gave no real thought to the people with whom he was to do business, nor did he give any thought to the needs of his family. Therefore, the loss of the money (by way of Will's untrustworthiness) was what Walter Lee Younger deserved.

Suggested Questions for Act III

1. Contrast and compare the backgrounds of Beneatha and Asagai.
2. Comment on Beneatha's anti-assimilationism and her confusion about returning to Africa when she is given the opportunity to do so.
3. Discuss the "backward step" in the thinking of Beneatha, Mama Younger and Walter as a result of the loss of the money. Find the dialogues.
4. In the midst of this defeat, Ruth is the only character with any sign of hope and determination. Comment on this in terms of her situation in the first act.
5. Who or what makes Walter Lee change his mind about moving into Clybourne Park? Is it important to him?
6. Can you sympathize with Walter Lee's struggle to get his thoughts over to Mr. Linder? If not, why not?
7. Is the sister-brother conflict between Beneatha and Walter Lee resolved?

Questions on the Play as a whole:

These questions should be under two headings: (1) Understanding the play and (2) Appreciation of the play. Under "Understanding" questions should be constructed to get facts from the student and to develop further reading skills. Questions under item (2) should deal with social implications and individual motivations as they relate to the play and as the play relates to human experience.

Examples: Points to be stressed under "Appreciation"

1. A family matriarchal pattern as is typical of many Negro families
2. Walter's inner struggle to become a "man"
3. Mamma Younger's realization of Walter's need to become the head of the house
4. Beneatha's pre-occupation with non-assimilation
5. Symbolism contained by the African student, Asagai
6. Subtle discrimination shown by the representatives from the Clyborne Park Improvement Association
7. The rightness of the Youngers' decision to move into Clyborne Park
8. Speculation as to how the Younger family fared in the all-white neighborhood
9. Application of introductory information (text) to the play as an art form

Suggested follow-up activities:

1. Voting on the most moving scenes in the play; assigning parts for acting
2. A written character analysis of one of the major characters
3. Investigations and reports on other plays by Negro playwrights
4. The works of Negro musicians and artists
5. Plays at Polemic Theatre (Black Arts), 1365 Kennedy Street, N. W.

References: The Drama Review (Summer 1968)
The Black Theatre

Contemporary articles and plays on the new movement of black drama in America.

Another play by Lorraine Hansberry is The Sign in Sidney Brustein's Window. Available in paperback.

This play is recommended for advanced high school students. The plot concerns young people who are "turned around" by the current events of the 1960's. Theme of idealism versus

reality of contemporary society.

Note that this play is by a Negro but has no Negro characters. Miss Hansberry attempts to deal with a universal problem rather than a racial one.

For mature high school students:

1. James Baldwin. Blues for Mr. Charlie. Available in paperback.
2. LeRoi Jones. The Dutchman. Available in paperback.
3. Langston Hughes. Simply Heavenly. Hardbound.
4. Eugene O'Neill. The Emperor Jones. Available in paperback, (included in a collection of plays by O'Neill.)

For average (reading level and maturity) students:

1. Ossie Davis. Purlie Victorious. Hardbound.
2. Langston Hughes. Five Plays by Langston Hughes. Available in paperback.
3. William Robin. The Anger of One Young Man. Hardbound.

English Curriculum - Neglected Literature - The Essay

"The Most Unforgettable Character I've Met"

Jackie Robinson

Introduction: When we think of men who have made baseball history, we remember Babe Ruth, Lou Gehrig, Ted Williams, and Stan Musial. Like them, Branch Rickey was one of baseball's all-time greats. He made many contributions to the game, but his greatest was breaking the color barrier in the major leagues. Jackie Robinson, the man he chose to help him do this, pays tribute in the essay, "The Most Unforgettable Character I've Met." Mr. Robinson is not a professional writer; however, this short essay brings sheer delight to its readers.

Text: Sylvia Z. Brodkin and Elizabeth J. Pearson. Modern American Essays. New York: Globe Book Company, 1947. Text Edition. (Available upon request for examination copies).

Note: Since this text is not presently available in the schools, an examination copy may be secured from the publisher and may be read to a class.

Approach:

It is most important during our election year to inform students of the political importance of Jackie Robinson. Topics of discussion can be derived, after the reading of the essay, on his leaving the Republican Party to assist the Democratic Presidential nominee because of the Republican Party's chosen ticket. Biographically, be sure to inform students that Mr. Robinson is a successful New York businessman. Numerous biographical writings are available on Mr. Robinson.

The Essay (continued)

Questions:

1. Jackie Robinson shows Branch Rickey to be both idealistic and practical. In what ways is Rickey idealistic? In what ways is he practical?

2. Robinson had a certain picture of Rickey before he met him. How did his preconceived idea of the baseball executive's character differ from his knowledge of the actual man?

3. Rickey warned Robinson against opposing hate with hate. Though he did not spell out an alternative, what did he imply that the proper conduct should be?

4. Branch Rickey set up exacting personal standards for Jackie Robinson to follow, both on and off the field. How did Robinson's ability to meet these standards add to the stature of baseball as a national sport? What similar contributions have other Negroes made?

Activities:

1. Write a report on the present-day activities of Jackie Robinson.

2. Write reports on the contributions of Negro firsts in the American sports world.

3. Read James Baldwin's Notes of a Native Son. What act shocks Baldwin into an awareness of his own powerful and hidden emotions? From what does this awareness save him? After making your conclusions, compare the individual drives of Baldwin with those of Robinson. Baldwin's father left a strong imprint upon his character and influenced his future. Discuss this imprint upon his character and compare it with the imprint of Branch Rickey upon Jackie Robinson.

Note: There are numerous essays centered around the theme of "Recalling People." Thomas Lee Bucky and Joseph P. Blank wrote an excellent essay called "Einstein: An Intimate Memoir." (This appears in the same volume, Modern American Essays.) Compare the universal drives of all men, regardless of race, by reading such essays.

"Letter from Birmingham City Jail"

Dr. Martin Luther King, Jr.

Text: Dr. M. L. King, Jr. Why We Can't Wait, 1963 (paperback)

Introduction: When faced with social injustice, what should the role of religion be? This essay has been recognized as probably the most eloquent answer to this question. Dr. King's letter is a profoundly religious document, and he is deeply concerned with the attitude of the Christian Church. The letter is also a practical, political statement about nonviolent, direct action. Moreover, it is a statement about the ethical and moral foundation of the present civil rights movement.

Questions:

1. Why was Dr. Martin Luther King, Jr. in the Birmingham jail at the time he wrote the essay?

2. What are the four basic steps for a nonviolent campaign as suggested by King? How were they applied in the Birmingham situation?

3. What does the author mean when he says, "Too long has our beloved Southland been bogged down in a tragic effort to live in monologue rather than dialogue"?

4. What is King's reply to those who cry, "Wait!"? Do you agree with his reasoning? Explain your answer.

5. How does King define a just law? What is an unjust law, according to him? Do you accept such distinctions?

6. Why does the author consider the white moderate as "the greatest stumbling block in the stride for freedom"?

7. Why is King critical of clergymen?

The Essay (continued)

8. What are the "tears of love"? What is behind these tears? Why does King feel the way he does?

Activities:

1. Prepare a report on the Black Muslim movement in America. Who are its leaders? What do they believe?

2. Prepare a sentence outline of this letter. Does King express one main idea in this letter? What are the relationships between the various major ideas? Is the letter an effective piece of writing? Point to specific evidence in the text to support your conclusions.

3. List the goals of the Southern Christian Leadership Conference under the leadership of Dr. King?

4. Explore these goals and compare them to the present goals of this organization under the leadership of the Rev. Ralph David Abernathy.

5. Write a letter in response to Dr. King's letter. Is his criticism of the clergy fair? Do you think the civil rights question is a moral issue or a political one? Explain your position.

Note:

Numerous recording companies have recorded Dr. King's speeches, the most notable being the record distributed by Columbia Records. This recording contains his major speeches, including his last speech to the National Jewish Committee.

The Essay (continued)

Suggested Bibliography:

1. Baldwin, James. Notes of a Native Son. 1955.
2. _____. Nobody Knows My Name. 1961.
3. _____. The Fire Next Time. 1963.
4. _____. Nothing Personal. 1965.
5. Bennett, Lerone, Jr. The Negro Mood and Other Essays. 1965.
6. DuBois, W. E. B. The Souls of Black Folk (Essays and Sketches). 1903. (Available in paperback).
7. Ellison, Ralph. Shadow and Act. 1964.
8. Gregory, Dick. What's Happening? 1965.
9. _____. From The Back of the Bus. 1966.
10. _____. The Shadow that Scares Me. 1968.
11. _____. Home (Social Essays.) 1966.
12. Killens, John Oliver. The Black Man's Burden. 1965.
13. Mitchell, Glenford E., (ed.). The Angry Black South. 1962.
14. Redding, J. Saunders. On Being Negro in America. 1962.
15. Wright, Richard. White Man, Listen! 1957. (Paperback)

English Curriculum - Neglected Literature - Biography

THE AUTOBIOGRAPHY OF MALCOLM X

Alex Haley/Malcolm X

Introduction: The Autobiography of Malcolm X, has become a classic of American literature. It is the story of one of the assassinated black leaders of America. It is the story of self-realization and challenge. It is the story of the true essence of the problems of black vs. white America. It is blunt and pulls no punches to its reader. To the high school students of the District it aids in erasing the image of the glory of the "underworld" and places in motion the wheels of overcoming one's status regardless of one's station. John Hersey, author of such American classics as A Bell for Adano and Hiroshima, in the introduction to his new book The Algiers Motel Incident says, "I was immeasurably aided in the ventilation of my mind by that surpassingly remarkable document of our time, The Autobiography of Malcolm X, which every white American with any pretensions to racial understanding simply must read. I had, besides, over the years, made it my business and pleasure - sometimes - to read the works by Ellison, Richard Wright, James Baldwin, John Kelley, Eldridge Cleaver, and other authors of their race, and I had found, indeed, that life imitated their art, when they achieved it, and that they had prepared me for my work." To support further the importance of this work, it is noteworthy to mention that the 1968 General Electric College Bowl reading list, prepared by Dartmouth College, lists this vital work as one of its major "Books Worth Re-Reading." Approaches to this work in the classroom vary with the class level.

Questions:

1. List and discuss any two major events in the first half of this book which you feel caused Malcolm Little to hate whites and convert to the Black Muslim movement.

2. What characteristics of Malcolm's personality made him a great Muslim minister?

Teachers Guide - write to Grove Press

Biography (continued)

3. Why was he so successful in delivering his message to audiences?

4. Why did Malcolm leave the Black Muslim organization?

5. What were some of the results of his break with this group?

6. According to this book, do the Black Muslims appear to be more religious than political in philosophy? Discuss.

7. What is the name of the organization which Malcolm founded when he left the Black Muslims? What were the objectives of this organization?

8. Do you see any connection between the assassination of Malcolm X and the assassinations of other notable black leaders such as Medger Evers and Martin Luther King, Jr.? Defend your position.

9. For several years after his assassination, Malcolm X was a radical in the civil rights movement. Can you account for the recent change in attitude concerning him among the black leaders of America.

10. According to the epilogue of this work, what is Ossie Davis' opinion of Malcolm X? What major points does he bring out?

11. Is the epilogue necessary to this book? Discuss.

Activities:

1. Have students write "chapter comments" on each chapter of the book. Give the students the freedom to react to one another's points of view.

2. Write compositions on the various personality traits which made Malcolm X a leader.

3. Prepare a panel discussion on the topic, "Assassinated Black Leaders."

Biography (continued)

Alternate biographies of Negroes:

1. Anderson, Marian. My Lord, What a Morning. Paperback
2. Bennett, Lerone, Jr. What Manner of Man. (A biography of Martin Luther King, Jr.) Paperback; abridged.
3. Conrad, Earl. Harriet Tubman
4. Davis, Sammy, Jr. Yes, I Can. Paperback
5. Fonner, Phillip S., (ed.). Frederick Douglass
6. Gibson, Althea. I Always Wanted To Be Somebody. Paperback
7. Greene, James J. Wendell Phillips
8. Handy, W. C. Father of the Blues
9. Mulzac, Hugh, (Capt.). A Star To Steer By
10. Paige, Leroy (Satchel). Maybe I'll Pitch Forever
11. Parks, Gordon. A Choice of Weapons. Paperback
12. Russell, Bill. Go Up for Glory
13. Stratton, Madeline R. Negroes Who Helped Build America
14. Waters, Ethel. His Eye Is on the Sparrow. Paperback

"Meet the Press"-America's Press Conference of the Air

Text: Printed series of interviews on this national television series. Available from the Merkle Press, Inc., Box 2111, Washington, D. C. 20013. (will send these for 10¢ each)

Interview to be taught: The August 21, 1966 interview with Dr. Martin Luther King, Roy Wilkins, Whitney Young, Jr., Floyd B. McKissick, Stokely Carmichael, and James H. Meredith

Introduction: In the age of the black revolution for civil rights in America, this interview is invaluable. Copies of this interview are still available upon request. Although the element of argumentation and debate is not literature as it is defined by the scholars, it is most important in the development of black consciousness. Here the student becomes aware that there are great black orators who parallel the noted Daniel Webster. He realizes that even though Frederick Douglass and W.E.B. DuBois were eminent in their day, there are other black orators who have a message for contemporary American society.

Questions:

1. What is the civil rights philosophy of each of the civil rights leaders on the panel?

2. Of the civil rights leaders on the panel, which one do you feel has least to say? Why?

3. Contrast the philosophies of James Meredith and Stokely Carmichael.

4. Can the Urban League be considered a conservative organization? Why or why not?

5. What are the differences in the goals and objectives of the N. A. A. C. P. and the Urban League?

Non-Fiction (continued)

Note: Numerous discussion questions can be developed from this discussion, depending upon the level of the class and their awareness of the current civil rights movement.

ACTIVITIES

1. Assign students to watch the Meet the Press series when noted black leaders appear.

2. Require students to write the Merkle Press for copies of the programs.

3. Organize a student panel centered around the varied views within the Civil Rights Movement.

4. Have students write reports on the various definitions of "Black Power."

5. Have students write compositions on the definition of "Black Power" which appeals most to them.

6. Organize an assembly composed on the various local civil rights leaders. Have students compare their arguments with those of the national leaders.

OR

7. Invite, on a monthly basis, one civil rights leader and have students compare the philosophy of each one with the others. Have students become aware of the national leaders' points of view and see if the local leaders have adopted their philosophies or evolved one of their own.